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ABSTRACT

New methods are proposed for teachers to increase the cultural knowledge of their students. Rather than emphasizing food, festivals, and famous faces from other lands, there should be an attempt to use culture in the classroom as content in the regular instruction of speaking, listening, writing, mathematics, reading, and science. Teaching suggestions are presented which were developed for use with bilingual classes, English as a Second Language (ESL) classes, and mainstream classes. They can be adapted for elementary or secondary students. The materials and lessons are the following; (1) a timeline for Southeast Asian holidays; (2) a philosophy for bilingual/ESL curriculum; (3) a timeline and map for science lessons; (4) folk tales; (5) a guide for science journals; (6) guidelines for a drama in the social studies class; (7) information on literature and performing arts in other cultures; (8) thematic areas for math skill development; and (9) ideas for using Hmong handicrafts for language development. (VM)

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Culture in the Classroom

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Introduction

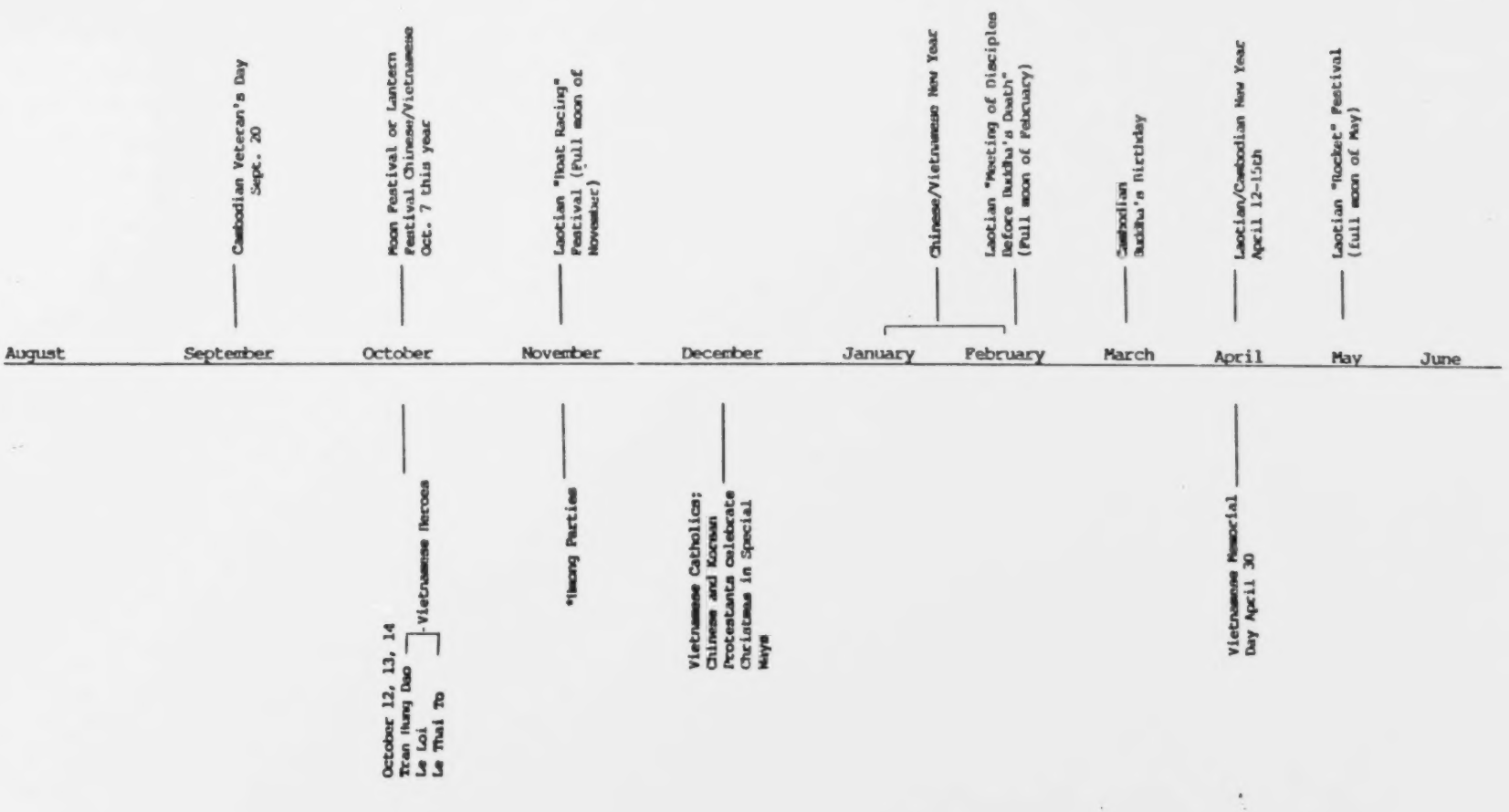
Not too long ago most teachers were satisfied with the cultural 4-f's: food, festivals, and famous faces. These methods of bringing culture to the classroom still serve a purpose, but now we are able to be much more sophisticated about working through students' cultural strengths. We know academic reasons for using culture in the classroom, and we often know "how" to use it with content to expand speaking, listening, writing and reading skills. We just don't always know the details of "what" -- background for some students' cultures is not always easily accessible.

The following presentations have been organized to help provide substance for the "what", especially in areas where readings, workshops, and other background information sources may be scarce. The presentations proceed directly from the Denver Public Schools' Department of Bilingual/ESOL Education Philosophy and are to be blended with other curriculum and instruction elements as outlined in the Curriculum Framework. Although examples might be given which refer to a specific overview or thematic unit, this is not meant to limit teachers' options or responsibilities for creating their own. The ideas we are sharing represent only a sampling of the many ways DPS Bilingual/ESOL teachers have arranged their overviews.

The presentations focus on content -- math, science, and social studies -- and they often allude to elements of the reading/writing process, such as oral reading or journal writing. Although the curriculum is really a synergistic whole, various grade level configurations impose restrictions. Full day thematic planning is ideal, but elementary ESOL teachers might need patterns which fit small sections of time stretched over weeks, while secondary teachers must separate material into 45 minute pieces for each of several different team members. Lesson ideas are geared to these exigencies.

Despite logistic differences, however, it is hoped that the ideas presented here for working from students' strengths by using culture in the classroom will be good for all students, and easily generalized for use in bilingual, and even mainstream, classrooms.

Estimated General Timeline for Southeast Asian Holidays



*Hmong celebrate their holidays at unspecified dates by consensus. They frequently use Thanksgiving break for one of their largest annual parties.

DENVER PUBLIC SCHOOLS

DEPARTMENT OF BILINGUAL/ESOL EDUCATION CURRICULUM MODEL

10 COMPONENTS FOR EFFECTIVE INSTRUCTION

DRAFT

PHILOSOPHY

Every year students enter the Denver Public Schools with varying degrees of proficiency in English. To increase this proficiency, the district offers a Bilingual and ESOL educational process from Early Childhood Education through twelth grade. Instruction begins with and builds upon each student's linguistic, cultural and academic background. The Bilingual/ESOL educational process seeks to develop literac in students by expanding upon enriching each student's communicative and cognitive abilities in the native language. This process facilitates the acquisition and development of proficiency in English and additional languages.

The development of language, cognition, and literacy is intrinsi to academic success. Literacy and language proficiency develop over a length of time. The development of communicative and higher order cognitive skills in both the first and the second language is continuous into adulthood. Language learning is interactive with the environment, attitude and cultural background of the student.

In its continuing commitment to quality education for all students, the Denver Public Schools provides comprehensive Bilingual/ESOL instruction to meet the needs of the diverse student population of Denver.

Science

7th and 8th Grade

Geology | Human Body | Physics | Chemistry | Plants & Animals | Ecology Astronomy

9th - 12th Life Science

(monera, protist, fungi) | Plants | Animals: Non Vertebrates | Animals: Vertebrate | Ecology (Eco. Systems) | Human Body Technology

Timeline and map

8 Activities of Science

- observe
- collect
- classify (compare & contrast)
- look for patterns (cycle and process)
- question
- experiment
- precise measures
- describe to others

(Previous 6 week awards)

#1

- Intro, (Legend of Melon) books about plants
- ours/yours plants pictures, origin, diffusion
- Technology - plants are good for what?
- mime and guess (Journal due)
- Botanic gardens

#2

- awards; oral reading
- life cycle of plant (planting experiments)
- seeds, classification game dispersal
- QQ, blossoms (Journal due)
- Quiz; fruit, maturity; draw

#3

- awards; oral reading
- parts, roots, rhizomes/filmstrip
- stem - microscope, permeabilite celery etc. osmosis, celery etc.
- QQ, leaves - collect and classify, Journal due
- Quiz, What happens? experiments, microscope, draw

#4

- awards; oral reading
- sex life of a plant: reproduction
- QQ large to small bracheophyte, tracheophyte, why? (Journal due)
- shape books, your choice (cycle, process, comparison) Quiz and continue books

#5

- awards; oral reading
- *Laos legend of rice student experts: why questions (pull from "hat" - cactus, fern, rhombutan etc.)
- planting results from week two and ongoing, last journal for th six weeks
- silent reading - array: plant related stories and articles (Ranger Rick, Science magazines)

#6

- review
- six week test their own 75% QQ plus 25% mine
- plant decoration
- medicine and other
- plant wear and share (fashion show, taste sharing)

Example Only; Not Required

QUẢ DƯA HẤU

Ngày xưa, có vị Hoàng Tử tên là An-Tiêm, người con thứ sáu của vua Hùng Vương. Cãi lệnh vua cha bị đày ra hoang đảo.

An-Tiêm phải tự làm lều để ở, đào giếng lấy nước uống, câu cá và săn thú làm thức ăn.

Một hôm, ông tìm thấy một loại trái cây lớn bằng trái banh, màu xanh, ông bèn bổ ra xem thì trong lại màu đỏ.

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WATER MELON

Once upon a time, the sixth son of King Hung Vuong named An-Tiem disobeyed the King's order and was exiled to a deserted island.

The Prince had to build his own shelter, dig a well for water, and fish and hunt animals for food.

One day, he found a green fruit as big and round as a ball. He split the fruit into halves and found the inside of the fruit red.

Nhưng ông không dám ăn vì sợ trái độc. Ngày tháng qua mùa nắng đến, trời nắng gắt cây cỏ khô khan, giếng không còn nước. Một hôm An-Tiêm mệt lả người vì khát, ông liền ăn thử loại trái cây ngoài xanh trong đỏ.

Trái cây ấy rất ngon và ngọt và ông không còn lo khát nữa. Từ đó An-Tiêm cố công vun đất trồng xung quanh nhà, chẳng bao lâu trái xanh đầy cả đảo hoang.

o o o

He dared not eat it because he was afraid it was poisonous. Days passed and the dry and sunny season came. It was so hot that all the plants were dry and the well had no water left. One day, An-Tiem was so tired and thirsty that he tasted the fruit.

He found out that it tasted delicious and quenched his thirst. He tried to grow the plant around his house then. Soon the whole island was covered with the green fruit.

An-Tiêm khắc tên mình và đảo hoang trên trái cây rồi đem thả xuống biển. Dần dần những người đi biển tìm thấy những trái lạ có tên An-Tiêm trôi lênh đênh trên biển. Họ ăn trái đó và thấy ngọt dịu lại cảm thấy không còn khát nước trong khi trời nóng nực. Họ bèn đặt tên cho trái cây đặc biệt đó là trái dưa hấu.

Chẳng bao lâu tin trái dưa hấu lan dần vào đất liền, các thuyền buôn bán tìm đến hoang đảo. Biến hoang đảo thành hải đảo thương mại.

o o o

An-Tiem carved the island's name and his own on some of the fruit and threw them into the sea. Later, seamen found the strange fruit with An-Tiem's name floating in the sea.

Soon, words about the fruit reached the continent and many merchants tried to find the way to the island. This then turned the deserted island into a busy island.

Hải đảo bây giờ đông dân cư và thuyền bè qua lại. An-Tiêm liền giúp những người nào muốn lên đảo lập nghiệp. Tin ấy đồn đến tai vua cha.

Vua Hùng Vương lấy làm hãnh diện có một đứa con đầy lòng can đảm và nghị lực vượt qua cả những trở ngại, không nhờ vả một người khác. Vua liền truyền quân lính đi gọi con về. An-Tiêm đem theo những trái dưa hấu về biếu cha.

o o o

The island was now crowded. Many boats came and went. An-Tiem helped anyone who wanted to settle on the island. Soon, news about that reached the King.

King Hung Vuong was very proud of having a son who was brave and strong enough to overcome difficulties without anyone's help. An-Tiem was immediately summoned back to the court. He brought his fruit with him to offer the King, his father.

Ông được vua cha truyền ngôi vua. An-Tiêm là vua Hùng Vương thứ sáu.

Từ đó dưa hấu tượng trưng cho sự may mắn nên người ta thường dùng dưa hấu làm quà biếu nhân dịp xuân về.

o o o

The King gave him his crown and An-Tiem became King Hung Vuong VI.

Since then, the fruit which was called "water melon" has become the symbol of luck, and people often offer it to relatives and friends as a New Year present.

The student might also want to do some experiments on his/her own. They could be done informally, or following the set pattern. (Title, Objective, Procedure, Observation, Conclusion, or other standard form) The students should be exposed to all sorts of "science fair" ideas for this.

The open question is one which has no answer, one about which professional scientists will probably never agree. For example, although there are several theories, no one really knows how the world began or why there are people in it, or whether there is life on other planets. This is a place to discuss possibilites and inventions, or to design a moon colony. If students self-select questions like "What is snow ?" or "Why do we have snow?" the teacher can direct the student to research. "I can't answer that question in a few sentences, but in chapter X of our book there are several pages that might help answer it. Let me know what you discover."

Again, students are to write whatever they want to write, and are only led toward open questions. It is very difficult to sustain open questions time after time, and students should be encouraged to return often to interpersnal communication with the teacher who might say in the journal margin "This is great, but I miss it when you just talk to me sometimes in your journal. How is your sister doing?"

A very good practice which helps the students understand what kind of writing belongs in a science journal is to read aloud to them during a brief but regularly scheduled time. The Kon Tiki by Thor Heyerdahl is available in various abridged and non - abridged versions. The wide range of scientific areas it covers make it especially suitable for middle school. The Voyage of the Beagle by Charles Darwin also has been abridged, and its emphasis on plants and animals make it well-suited to several courses in high school. Both authors include personal joys and sorrows along with collection, classification and other scientific activity. Hearing what "real" scientists have written helps students gain confidence in their own science journal writing.

Journals at Secondary

Content Integration has a particular meaning at middle school and high school. Reading and writing, for example, clearly are bound together, yet logistics demand 44 minute periods. In order to give more time to the reading/writing process, the 2 were artifically divided, and in conjunction with oral language development) given 44 minutes apiece. When teachers are able to teach "writing/Oral Language Development" and "Reading/Oral Language Development," the are largely able to restore the sense of continuity. Reading/Writing/and OLD are also integral in the content areas. Each content area has been assigned a particular R/W support activity in addition to support teachers would ordinarily give. Journals are written in the science class.

Science journals are a special variation of the journal concept. Teachers require students to write two pages per week as a minimum, but students are welcome to write as much as they like. They can write about anything they want to, in any language they want to use. The teachers explain that since it is a science class, the students primarily want to practice scientific writing, but they don't have to. All pages are marked "A", just because they are covered with writing. The teacher responds with comments, usually from his or her own experience, like "I also love a foggy day," or "What a great question! I'd never considered it before," or "Well, your parents might have a different opinion about this. You should talk to them." The teacher <u>never</u> corrects the journals. The teacher never corrects spelling, grammar, syntax or diction. The journal is for the students.

Since this journal, however, is specifically for science, the teacher does try to lead students toward scientific writing. This helps students distinguish between different kinds of writing, and which writing is appropriate for which purpose.

Interpersonal writing is <u>anything at all</u> - pictures, boy or girlfriends, complaints, questions or topics the students might wnat to use, like "my favorite food", "my pet", "a funeral", open questions that may not directly relate to Science. "Should there be a law against handguns?" or "Why is there a law requiring students to go to school?" The students are shown that Interpersonal writing and self analysis are the pinnacle for some kinds of writing. Stories and poems are paramount in other written expression. In drama, writing a play is the pinnacle, and in newspapers, short reports with succinct headlines are appropriate.

In writing reactions students can look for articles, or teachers can give them articles the teacher finds interesting. Students can summarize, although the teacher should stress that "Current Science", "Ranger Rick", and the "Big Back Yard" are appropriate for use at various levels, as are magazine and newspaper clippings they don't need to, since the teacher can read the article him/herself, and that the important thing is the <u>reaction</u>. What does the student think about this? Will this experiment or finding help or hurt the world? Is it ethical? What would the student do in the situation? What further things could the student think of?

Drama in the Social Studies Class

Fortunately social studies has always been a class in which students' opportunity to verbalize has been high. Question and answer, small and large group discussion, problem solving, and chances to express themselves on controversial issues have traditionally motivated students to struggle with the often complex reading and writing required by this subject area.

There is at least one further way for students to actively stretch their reading, writing, listening, and speaking skills. In a class whose purpose is to understand geography, history, culture, and government, drama particularly lends itself to providing a free choice situation in which students can express their comprehension of material which they have read, bring life to what they have written, or use speaking and listening skills in a meaningful way.

Drama can mean much more than writing a skit and acting it out. Dance, mime, masks, "unmasks," puppetry (from shadow puppets through marionettes), video, melodrama, famous figure role-play, costume, commercials, still scenes, and physically active games, can give life to social studies concepts.

The drama must be student choice. After teaching a unit about the Constitution, the teacher may have certain expectations about what kind of dramatizing the students should do, but if these guidelines are set too firmly, the whole event may seem just another gimmick perhap drudgerous to the students, and the teacher will miss learning what the students have actually internatlized.

Groups should be assigned early, so students will know which area will be their responsibity. In order for each group to have a turn, a dramtic event will need to take place nearly every week. The teacher, with student volunteers, could model the first drama. This could be done at the beginning of each unit in order to show different ways of dramatizing, if variety is lacking.

The students need to express what they really know or understand about a section of material. Drama provides a way for them to take the abstract ideas gained from verbal, published, or written input and transform them through action and experience. These memories are likely to stay with the students and long after they've forgotten test items from their exams. Drama can be a sophisticated form of total physical response. The students need to be directed to represent what they've learned however they would like, but they should concentrate on leaving their peers with the best insight possible into the material studied. The event should not last longer than the majority attention span, and preparation should not be too arduous.

Dramatic activities can either involve the students' own cultural background or facilitate understanding of new culture. A model for this can be seen in the play or movie "The King and I. The protagonist, a Bristish school teacher, has come to Siam to teach the woman in the King's harem. They discuss Harriet Beecher Stowe's book Uncle Tom's Cabin and its relation to the Civil War, them in progress in the United States. The harem women, one especially, relate to the plight of the slaves.

The woman enact this scene using the stylized Thai dance form which is most familiar to them. The impact is startling. It is clear that they understand the issues very well. Using drama to clarify reading passages and social issues has a venerable history.

LITERATURE

Roots of Khmer literature can be traced further back in time than those of many other Southeast Asian countries. Although composed in Sanskrit, the script was transcribed in Khmer letters and dated back to the second or third century A.D. Most Khmer literature was written on materials highly vulnerable to damage by climate, insects and occupying enemy forces.

The literature and the script owe much to Indic sources. The most important masterpiece translated from Pali was the entire series of Tripitaka, the basic document of Theravada Buddhism. The document had never been translated in full from Pali into any other language. This achievement was made under the leadership of the late Buddhist patriarch Chuon Nath, who was directly involved for some forty years in the work. The extensive translation was bound into 110 volumes of up to 900 pages each.

Another remarkable work was the publication of the Cambodian version of the Ramayana, a great epic of Hindu literature. The effort was sponsored by the Buddhist Institute in Phnom Penh. Ancient writings, especially the Buddhist holy scripture, were produced, handled and studied by monks only.

Differences between spoken and written Cambodian prose are substantial; the literary forms use archaisms and words borrowed from Sanskrit and Pali. These words are not known to the common man. Works of technical nature are also published in Cambodian and deal with subjects such as divination, astronomy and traditional medecine.

Cambodian poetry uses meter, assonance, rhyme (terminal and internal) and alliteration. Poetry uses more archaic and foreign terms than prose.

French literature was an important syllabus in secondary schools. The willingness to abandon the monarchial form of government by the Khmer leadership can be attributed to the influence of French classical literature.

Novels of modern time, written in Cambodian or French (French was also an official language) reflect influences from abroad; but they deal mostly with ancient Khmer legends, historical events, love stories, and current domestic social matters. Newspapers and magazines publish short stories and poems in both Cambodian and French. Cambodian writers have their works published by private booksellers. The latter pay rather low for the manuscript since paper and printing cost high. Moreover, Cambodia is not a nation of readers.

The opportunity for young dedicated writers to obtain an audience of reasonable size is quite limited. Outside of journalism, there are almost no professional writers in the country.

PERFORMING ARTS.

The numerous Apsaras in the bas-reliefs of the ancient temples of Angkor give good testimony to the delight that Khmer rulers took in the dancing female beauty. The dancers of Angkor royal courts have also provided inspiration for the Thai classical dance performed up to contemporary days.

In the old times, the court ballet performed only for the royal circle, their guests and occasional tourists gathered at Angkor. Since the 1950's, the royal group was also sent on tour to the big cities around the world. The troupe also danced on ceremonial occasions, both Buddhist and royal. On exceptionally dry farming seasons, it would dance at the palace to induce spirits to provide rain for the rice crop.

The University of Fine Arts was established to preserve and develop, among others, the Khmer Classical Ballet.

The classical dance was always accompanied by an orchestra composed of typical Khmer musical instruments (already listed under MUSIC). The ensemble could be doubled to provide greater sound effect. There might be some singing, either solo or in group, in the classical ballet. The royal dances, as a rule, were not viewed by the general public.

Dancers of the Ballet Royal wore beautiful, highly decorated costumes including head-dresses similar to those worn by apsaras of Angkor bas-reliefs. Beside the classical dance proper, the royal troup also performed dramatic scenes drawn upon the Hindu myths, mainly the Ramayana and Buddhist Jataka tales. Dance gestures involve gracious hand-works and some body and foot movements.

Less professional from the artistic point of view , but more numerous (several dozens in number), were other dance-drama groups called Bassak theatrical groups. They were named after a Cambodian province from which they originated which is now a part of South Vietnam. They also performed dance dramas representing episodes of the Ramayana and some Buddhist tales as well as the more popular indigenous legends, modern romances and satires. These groups showed influences from both India and China; and they performed only in the larger cities where large audiences helped keep the business alive. Performers were accorded very low pay and often had a side job.

The yike, a more rural and less elaborate dance drama form originating in Siemreap, showed a different style and setting. Such folkloric groups, generally maintained by amateurs performed for country side audience at local festivities. The accompanying musical group consisted of several large shallow drums and one or two two-stringed violins.

All three forms of dance drama were subject matters taught at the University of Fine Arts. Other subjects offered at this institution were folk dances, western ballet, acting, television show and movie making. Plays from Shakespeare, Molière and Corneille were highly praised by the educated few. Contemporary acting, movies and TV were relatively recent and showed limited success. The Fine Arts group frequently presented programs of music, dancing and plays on national television and radio.

Lively, rhythmic and colorful folk dances performed on stage by groups of skillful boys and girls were quite attractive for all types of audience. Among the most popular ones are the coconut dance, the fishing dance, and the Krap dance. The Ramvong (or circle dance) is a very popular one practiced by the majority of the rural population and is danced for a month or more as a part of the New Year celebration. Groups of mixed couples posture gracefully with their hands while stepping flirtatiously near their partners without touching each other. The Ramvong, also called "Lamthon", is primarily for non-professionals.

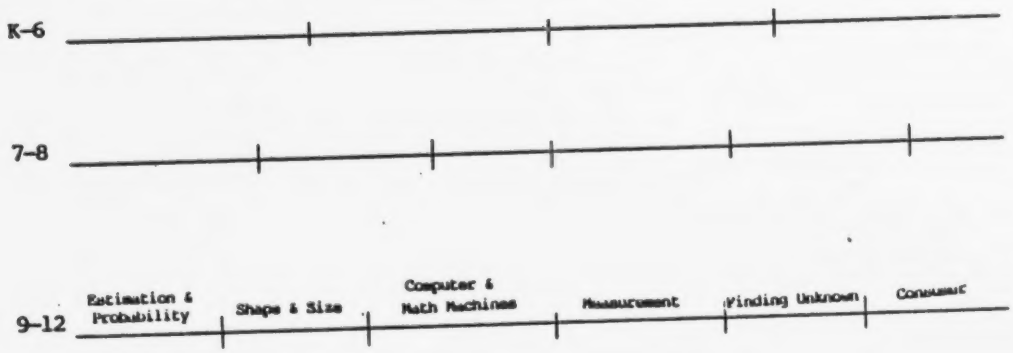
Math Reference Books

The oral development and the reading and writing necessary to the understanding of Mathematics are often overlooked. Use of manipulatives, "tell me the story" problems, and brainstorming for divergent thinking are helpful, as are "how did you get that answer" descriptions.

Math reference books help the teacher to understand the thought process by which a student came to a certain answer. They help compare and contrast cultural differences in problem solving and math language. They help the student record a sense of accomplishment not only in arriving at a correct answer, but also in being able, through words and pictures, to express this abstraction with others. This practice particularly helps students become comfortable with math story problems, a weak area for most students, and especially for second language students.

Because these books are written and published according to the writer's workshop pattern, students can see a link between mathematics and the rest of their subject areas. Publishing these books shows that Math students can be writers and writers can do well at math. The books are created through authentic need for communication, while also opening the learner to another vocabulary area, and helps them express complex ideas.

MATH SKILLS AND THEMATIC AREAS

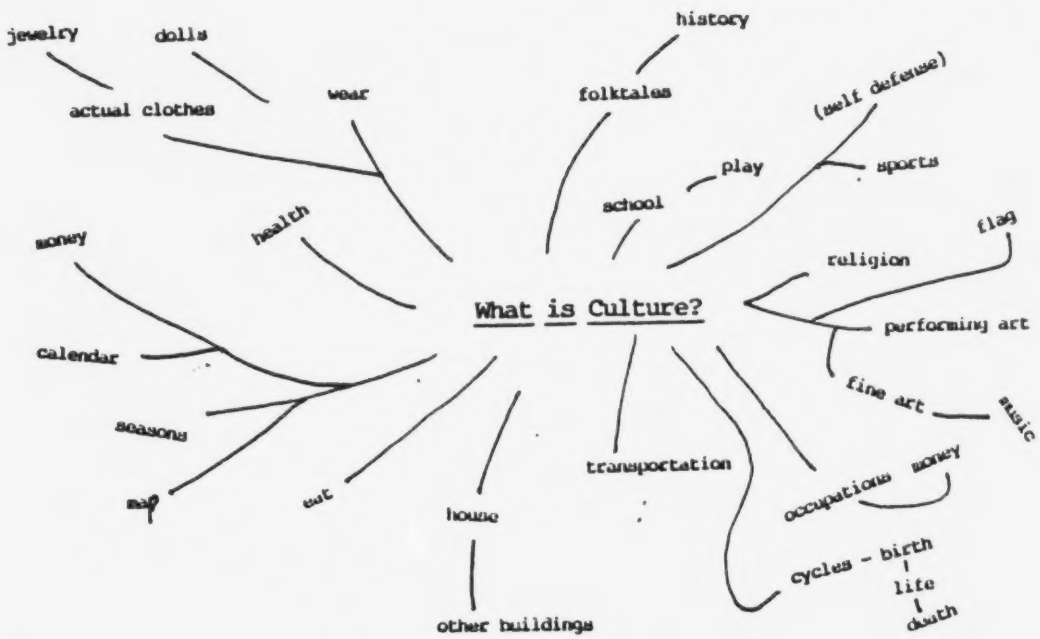


Skills

add
subtract
multiply
dividie

fractions
decimals
algebra
geometry

BRAINSTORM



THE STORY OF THE MANGO

One day, two friends locked arms and walked down the street. They found a mango fallen from a tree. At that, the two friends picked up the mango from the street corner and cut it into two pieces in order to share it with each other. One friend, however, was not satisfied. He wanted to have more than his half. The other friend objected. He said, "There is only one mango. Why should I give you more? I have already cut it into two pieces, and I gave half to you and half to myself."

The first friend still wanting more than his share was not happy, and they started fighting and yelling at each other. About this time, another friend came by, and he asked them what had happened. The friends said that they were fighting over the mango. The first said, "I was the one to pick up the mango from the street corner, so I should have more."

The second friend said, "I was the one to see the mango first."

The third man said to his two friends, "I want to distribute this mango for you two. This peel is for you. That peel is for you. The inside is for me."

The moral of the story is: Accept what you receive, and don't be greedy.

ນິທານເຣື້ອງ

ໝາກມ້ວງຄຸດ

ໃນມື້ນຶ ມີເພື່ອນສະໜາຍສອງຄົນເກາະແຂນກັນໄປຍ່າງຢ້ຽມຕາມຫາງຖນົນ. ໃນຫັນໃດ ເຂົ້າຫັ້ງສອງໄດ້ເຫັນ ໝາກມ້ວງຄຸດບ່ອຍນຶ່ງລົ້ນລົງມາຈາກຕົ້ນ. ເມື່ອຫັ້ງສ່ອງຈຶ່ງພ້ອມກັນເກັບໝາກມ້ວງຄຸດຕ່ນ່ອຍນັ້ນໄປຈາກແຈຖນົນ ເພື່ອທ່ຳໄປກັດແບ່ງເປັນສ່ອງສ່ວ່ນ. ເພື່ອຄົນນຶ່ງກໍ່ມີຄວາມບໍ່ພໍໃຈໃນການກັດແບ່ງ. ເຂົ້າຄ້ອງການຢ່ານໄດ້ ຖ້ານວ່ຳ ສ່ວນທີ່ເຂົ້ານໄດ້ຢູ່ໃນປະຈຸບັນນ. ເພື່ອນອີກຄົນນຶ່ງຈຶ່ງເວ້ານໄດ້ຕອບຍ້ອນວ່ຳ:" ມີໝາກມ້ວງຄຸດພ່ຽງນ່ອຍດຽວ ຕ່ຳຄັນໃດ້ອ້ຍຈະໃຫ້ເຈ້ຳຖ້ານວ່ຳອ້ອຍໄດ້? ອ້ອຍໄດ້ກັດແບ່ງໃຫ້ເປັນສ່ອງສ່ວ່ນເທ່ຳກັນແລ້ວ, ເຈ້ຳເອ້ຳສ່ວ່ນນຶ່ງ ແລະອ້ອຍທ່ຳເອ້ຳຄ້ຳສ່ວ່ນນຶ່ງ."

ເພື່ອນຄົນນຶ່ງຍັ້ງມີຄວາມຄ້ວ່ຳການຢ່ານໄດ້ຖ້ານວ່ຳສ່ວ່ນທີ່ເຂົ້ານໄດ້ຖ້ານແບ່ງປັນ ຈຶ່ງເກີດມີຄວາມບໍ່ພໍໃຈ, ໃນທີ່ສຸດພວກເຂົ້ານຫັ້ງສ່ອງກໍ່ເກີດວ້ຳເວ້ຳຜິດຖ່ຽງຕ້ອ່ງກ່ຳກັນ. ຂະນະດ່ຽວກັນ ໄດ້ມີເພື່ອນຂອງພວກເຂົ້ານຄົນນຶ່ງຍ່ຳງມ່ຳ ແລ້ວຖ່ຳນວ່ຳ ມີແຈ້ວກ່ຽ້ວກ່ຳຄ້ອ. ພວກເຂົ້ານຫັ້ງສ່ອງຈຶ່ງຕອບວ່ຳ ພວກເຂົ້ານກ່ຳລັ້ງຜິດຖ່ຽງກັນແຈ້ວໝາກມ້ວງຄຸດ. ຄົນທ່ຳອິດເວ້ຳວ່ຳ:" ອ້ອຍເປັນຜູ້ທ່ຳເກັບເອ້ຳໝາກມ້ວງຄຸດຈາກແຜ່ນຖນົນກ່ອ່ນ, ສະນັ້ນອ້ອຍຈະກ້ອງໄດ້ຖ້ານຫ່ຳວ." ຜູ້ທ່ຳສ່ອງເວ້ຳຕ່ນວ່ຳ:" ອ້ອຍນ່ຳ ເປັນຜູ້ທ່ຳເຫັນໝາກມ້ວງຄຸດກ່ອ່ນ, ສະນັ້ນອ້ອຍຈະກ້ອງໄດ້ຖ້ານຫ່ຳວ." ເພື່ອນຜູ້ທ່ຳສ່ານເລ້ຍເວ້ຳຕ່ນວ່ຳ:" ເອ້ຳລະ ອ້ອຍຈະເປັນຜູ້ປັ່ນໝາກມ້ວງຄຸດໃຫ້ພວກເຈ້ຳເອ້ງ. ເປ້ຳກເປ້ຳວ ເປັນສ່ວ່ນຂອງເຈ້ຳ ແລະເປ້ຳກເປ້ຳວເປັນສ່ວ່ນຂອງເຈ້ຳ. ສ່ວ່ນເຫຼ້ືອຫ້ຳໃນເປັນສ່ວ່ນຂອງອ້ອຍ."

ນິທານເຣື້ອງນ້ໄດ້ສ່ອນໃຫ້ພວກເຂົ້ານຮູ້ວ່ຳ:" ຢ່ານກ່ຳນຫ້ຳຍໄດ້ກ່ຳນຕ້ຳກ່ອ, ຢ່ານກ່ຳນ້ອ່ຍໄດ້ກ່ຳນຕ້ຳນ້ອ່ຍ."

THE CHIEF HUNTER AND THE GOLDEN SWAN

There was a chief hunter who died very long ago. He returned to life as a golden swan still remembering his former life.

One day, the hunter's wife and children were crying. They needed help from their father because they were so poor. The golden swan flew back to the window of his former home. He looked in and saw his family sleeping. He came to his wife in her dreams and said, "I have come back to help you."

The wife got up and went to the window.

The husband continued, "You and my children are very poor now. Take one of my golden feathers. When you have spent all this money and gold, call to me again. I will come back and help you again."

Then the golden swan flew away.

In the morning, when the wife awoke, she found gold and money where she had left the golden feather. She bought food and clothes to support her family. When the money was gone, she called her husband back again.

The swan flew back to the house, and the wife pulled another golden feather from him. This time, however, she did not spend her money wisely. Instead, she used the gold to play cards with some other people, and she lost all of the money.

When she returned home, the wife thought to herself, "If I could be really rich one time, I would not have to call my husband to come and help the family anymore."

That night, she called to her husband one more time. When the swan appeared, she caught him and plucked all of the golden feathers.

When the husband flew away, the woman thought, "Now, I will have plenty of money and gold to spend." The next morning, however, she had a surprise. Expecting money and gold, all she found were feathers.

That night, as the woman dreamed, her husband came one last time to scold her. He said, "When you needed help, I came back to help you, but you didn't do as I told you. So, now I will not come to help you anymore. If you need help, you will have to help yourself and your family by yourself."

When the husband had finished, he flew away from the house. The golden swan never returned to visit his family again.

ปีหาพเล้ียง

บายสามเท้ำแฉะมิกหิงคำ

ยังมีบายสามเท้ำคนหนึ่งซิ่วไก้ตายไปแก่กันแล้ว. ลาวไก้ับเกิดมาเป็นบิกหิงคำ และยังจิจากเกิดเก่าของกินไก้.

มีบ่าวมังสุเก่าและลูกเก่าของบายสามเกิดมีความร้องไห้. มอกเอ่าเจ้ามีความก้องการสามจ่อยเหลือจากแม่ของมอกเอ่าเพาะอำมอกเอ่าไก้มีกับความสุกยากลำเค็ญหลาย. บิกหิงคำจิวบินมาจับป่องปีกมเรือนเก่าของกิน. ลาวเห็นลูกเมียมังสุของลาวกำลังนอนหลับยู่จิวเอ่าไปบีดเป็นความฝันของมังสุลาวแล้วเอ่าเว้าบอว่า: " อ้อยไก้ับคืนมาเมื่อจ่อยเหลือมอกเจ้าแล้ว."

มังสุของลาวจุดคืนย้อย แล้วย่างไปหาลาวที่ป่องปีกม.

ผิวของลาวจิวเอ่าเว้าไปว่า: " มังสุเอ๋ย อ้อยเห็นเจ้าและลูกเก่ามีความยุกยากหลาย, ไห้มอกเจ้าหยิกเอาขนคำของอ้อยคืนมาไว้. เมื่อใหม่มอกเจ้าจับจ่ายเงินคำจนหมดแล้ว, ไห้มอกเจ้าสิองหาอ้อยอีก. อ้อยจะกับคืนมาจ่อยเหลือมอกเจ้าอีก."

ซิ่วจากนั้น บิกหิงคำก็บินกับบินหนีไป.

คืนเจ้าอยมา เมื่อเวลามางมังสุจุดคืน ก็เลียเห็นเงินคำเกินยู่ในบ่อนที่เจ้าไก้ปะอินบิกนั้นไว้. ลาวไก้จุอาหานหานกิน และเคื่องนุ่งห่มไห้แก่ลอยคือของลาว. เมื่อเงินคำบ่หมดไป ลาวก็สิองหาผิวของลาวไห้มาจ่อยเหลืออีก.

บิกหิงคำก็บินกับคืนมาหาบ้านเกิ่ม เมื่อไห้มังสุของกินหยิกเอาขนคำไปใจ้จ่าย. ถ้วนมังสุของลาวบ่ไก้ใจ้เงินคำไปในทางซิ่กถ้วง. ลาวไก้ใจ้คำไปเล่นไพ่กับคืนอีก และเสียหานแล้วบ่หยุดเลิก.

เมื่อเวลากับคืนมาเถ่อน, นางมังสุจิวเกิดมีความคิดว่า: "ถ้าว่าอ้อยหากเกิดเป็นอันยิ่งดีแล้ว, อ้อยจะบ่ไก้เอ่อหาผิวของอ้อยไห้มาจ่อยเหลือลอยคือของอ้อยอีก."

ในคืนนั้นลาวไก้เอ่อหาผิวของลาวอีกเทื่อบึ่ง. เวลาที่บิกหิงคำปากกิก, นางก็จับเอาก็เอาแล้วหยิกเอาขนคำบินจั่บหมด.

เวลาบิกหิงคำเป็นผิวของลาวบินหนีไป, นางมังสุจิวคิดยู่ในใจว่า: " บาบ่ะ ภูจักมีเงินคำจับจ่ายป่ำๆหลายๆ." ถ้นเจ้าอยมา, นางมังสุก็บังเกิดมีความตื่นเต้นใจเพาะลาวคิดว่าลาวจะไก้เงินคำป่ำๆหลายๆก็ติดเป็นๆ, แต่แล้ว ก็เห็นแต่พู่จามบิกหิงคำนั่นกาเต็มบ้าน.

ดินนั้น, นางมังสุก็บังเกิดไก้ฝันว่า ผิวของลาวไก้ับคืนมาป่อยคำลาวไกยเว้าว่า: " ในเวลาที่เจ้าและลอยคือมีความยากลำเค็ญ, อ้อยไก้ับคืนมาเมื่อจ่อยเหลือมอกเจ้า, แต่เจ้าบ่เคียปะติบัดคำคำของมอกเจ้าของอ้อยเลิย. นับแต่บัดนี้เป็นต้นไป อ้อยจะบ่ับคืนมาจ่อยเหลือมอกเจ้าอีก, ถ้าเจ้าหากยากลำเค็ญ ก็จิงจ่อยเหลือกันของเจ้าก็ไปเต้อ."

เมื่อเว้าจ้บ บิกหิงคำก็บินหนีบินหนีไป และบ่ับคืนมาป้ำมยามลอยคือบินอีกเลิย.

Some Ideas for Using Hmong Handicraft For Language Development

Show pictures of art or handicraft

- What are some reasons that art from different cultures is so similar or different from that of other cultures?
- How do people from different cultures decide what materials to use for their art? Why do some prefer carving in stone, others painting on canvas or silk, others painting huge murals on the sides of buildings, others using metals or shell for inlay?
- Why do they consider some creations worth keeping, and other only for temporary use, to be thrown away?
- Make 5-6 scenarios like "You are living in a forest area where your people have developed a <u>permanent</u> settlement. You are not near the sea, but there are rivers nearby. On the banks of the river there is a great deal of yellow clay. There are blue wildflowers from which you can extract dye." Draw the kinds of art forms you think your people will develop. Why do you think these, and not other? etc.

Students should consider how and why certain mediums are used in certain cultures: for example, people living in the mountains are unlikely to develop decorations with shells (they could put a high premium on buying them), people in jungles are unlilely to use perishable materials for painting, people in areas with few rock slabs or formations probably won't develop a tradition of carving, etc.

- Obtain applique example (assume its designs are abstract, not story telling) (table cover, wall hanging)
- What guesses can you make about Hmong culture by looking at this example of their art? (They move around a lot, so can't carry large or weighty art objects like murals or statues; they are very aware of natural surroundings and have identified several kinds of dye, the art has practical, utilitarian use, their pace of life in slow enough to allow time for the intricate stitchery)
  (Could mean, but in this case does <u>not</u>, trade with people who have developed dyes, or that they do have large monuments and this is a minor home craft - many possibilities. Why <u>don't</u> some of them apply?)

Besides abstract forms, which reflect their surroundings, the Hmong also use their cloth art to depict stories, folklore, history and current events.

Implications for this! (any similarity between this idea and Native American paintings on hides?)

recreate - copy or make an original idea, emulating the Hmong applique work by using construction and tissue paper.

- Do you see similarities between the colors, patterns and materials used by the Hmongs and those used by other culture groups (Guatemalan Indians, for example) Why do you suppose this is so?

Using a real (or paper simulated, but authentic would be best) Hmong hanging which tells a story, have class dramatize what they see.

or

Use a Hmong folktale from curriculum library, dramatize, and then have groups record it by simulated applique.

Can you generalize about other aspects of Hmong culture, based on what you now know?

- games
- religion/ritual
- lifecycles and roles?
- food?
- territoriality?
- shelter?

In the old days? Now?

DAB NEEG HMOOB

MYTHS, LEGENDS & FOLK TALES FROM THE HMONG OF LAOS

Ua ke no muaj cov lus piav txog Hmoob kev lis kev cai, kev ntseeg

With explanatory notes on Hmong culture, customs and belie

Tus ua phau ntawv:
Charles Johnson
Editor

DEJ NYAB NTIAJ TEB THIAB HMOOB LUB XEEM: NTUJ TSIM TEB RAUG ZAUM OB

THE FLOOD AND HMONG CLAN NAMES THE WORLD'S SECOND BEGINNING

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THE FLOOD AND HMONG CLAN NAMES: THE WORLD'S SECOND BEGINNING

1. DEJ NYAB NTIAJ TEB

I. THE FLOOD

1. Puag thaum ub ov, ntuj ntxeev teb ephau es dej nyab ntiaj teb. Neeg tuag tag es tshuav ob tug nus muag uas tau khiav mus nkaum hauv ib lub nruas tuag nyb lau.

1. A very long time ago, the whole universe turned upside down. The earth tipped up, the sky rolled over, and the whole world was flooded with water. All living beings were killed, except one brother and his sister, who had run and taken refuge in an unusually large wooden funeral drum.

2. Dej nyab zuj zus tuaj ces txawm nyab nyab nto plaws ntuj. Ces lub niag nruas ntawd txawm ntab mus tsoo ntuj--ov--nrov ntuj ntoog, no ces.

2. The water rose higher and higher until it reached the sky. Then this drum bumped against the land of the sky and made a sound like NDOO NDONG! NDOO NDONG!

3. Qaum ntuj hnov nruas nrov ces qaum ntuj txawm hais tias, "Ab, mus xyuas ntiaj teb saib ua cas pheej nrov li ntawd? Yog ua li cas?"

3. Heaven heard the sound made by the drum and said, "Go and visit the earthly world, to see why it's making this noise. What could be happening?"

4. Qhum ntuj tso neeg los xyuas ces ua ces dej nyab ntiaj teb puv tuaj nto plaws ntuj lawm ces; qaum ntuj thiaj li hais tias, "Peb tso hmuv tooj hmuv hlau mus nkaug ntiaj teb kom cov dej xau kom tag mus, no ces."

4. Heaven sent people to go down and observe, and they saw that water had already covered the earth and had reached even up to the sky. Then the sky people said, "Let us use copper lances and iron spears to puncture holes in the earth, so that the water can flow away."

5. Qaum ntuj txawm tso hmuv tooj hmuv hlau los nkaug ntiaj teb; ces dej thiaj tau tag. Ces lub nruas ntawd thiaj maj mam poob rov qab los txog hauv ntiaj teb, rov los ti av.

5. So the sky hurled copper lances and iron spears to pierce holes in the land of the earth. Then the water flowed down and away, and the big drum finally descended back down to the surface of the earth.

6. Ob tug nus muag ntawd hnov lub nruas ntog tsoo av ces nkawd thiaj li tho lub nruas tawm rov rau nraud lau. Ces thaum ntawd ntiaj teb neeg tuag tag. Nyi tsiaj txhu, mi nas mi noog thiab mi kab mi ntsaum mas tuag tag li; tsis seem ib tug nyob qhov twg li lau.

6. When the brother and sister heard the noise, they knew their drum had landed on earth, so they broke open the drum and got out of it. Now by this time, all living beings: all people, all animals, whether squirrels, rats or birds, even all worms, insects and ants, had been killed, every single

7. Ces aub, nkawd ob nus muag ntsia qhov twg los ntuj kawg los kawg ti xub zeb, teb kawg los kawg ti xub ntoos lau. Tsis muaj ib tug neeg tsim noob neej li lau.

8. Ces tus nus txawm yuav yuav tus muam, no. Yuav yuav tus muam ua poj niam no ces tus muam tsis kam ces tus muam hais tias, "Ab, yog koj yuav yuav kuv tiag no ces cia wb ob nus muag no ib leeg nqa ib lub pob zeb nce mus lawm saum lub roob siab siab saud. Tso dov koj lub nqis lawm ib phab es ho dov kuv lub lawm ib phab. Tag kis mus xyuas hos yog wb ob lub pob zeb rov qab los nyob ua ke saum lub roob no no ces yuav los yuav."

9. Hais li tag ces tus nus txawm nqa ib lub, tus muad nqa ib lub nce mus puag saum lub roob siab siab. Ces tus muam dov rau ib phab. Tus nus dov rau ib phab tag ces.

10. Aub, tus nus txawm xav yuav tus muam hwv ces hmo ntawd tus nus txawm mus nqa tus muad lub thiab tus nus lub rov qab los tso rau saud tag ces.

11. Aub, tag kid mus xyuas. Yuav coj ib tug neeg qhov twg nrog mus xyuas los tsis muaj ib tug neeg li lau. Ces ob tug nus muag thiaj rov mus xyuas na has; aub, ob lub pob zeb nyob ua ke saud.

7. They were alone, just the two of them, in all this vast world. There was no one to give life to other beings and to repopulate the world.

8. So the brother said that he wanted to marry his sister and have her for his wife. But the sister was not willing, and refused him. However, she said, "If you really want to marry me, we must do this: you and I will each bring a stone and we will climb up on that mountain. When we get there, we will roll your stone down one slope of the mountain, and roll mine down the other side. The next morning, if both stones have gone back up the mountain and we find them lying together on the mountain top, then I will agree to marry you."

9. After she had said this, the brother and sister each took a stone and carried it far up to the top of the mountain. The sister rolled her stone down one slope of the mountain; the brother rolled his stone down the other mountain side.

10. But since the brother wanted very much to marry his sister, he got up during the night and carried his own stone and his sister's stone back up the mountain and put them together on the summit.

11. The next morning, when they went to look, they wanted to take someone along to be a witness, but unfortunately, there was no one to take. So the two of them, brother and sister, went back again alone, up to the top of the mountain. Lo and behold! They saw that the two stones which they had rolled down the two opposite slopes had come to rest together, in the same place, on the mountain top!

12. Ces tus muam thiaj li hais tias, "Ab, ua li no los yuav los yuav lau. Yog yog ob nus muag tiag tiag los wb lam sib yuav lau, no."

II. DEJ NYAB NTIAJ TEB TAG, NOOB NEEJ

HMOOB COV NPE XEEM LOS QHOV TWG LOS

13. Ces nkawd ob nus muag txawm sib yuav, ua neej ua ke. Nyob nyob ces nkawd txawm muaj ib tug me nyuam.

14. Tus me nyuam ntawd mas kheej kheej zoo li lub zeb daus xwb, tsis muaj tes tsis muaj taw li. Tus muam txawm hais tias, "Ab, tus me nyuam no kheej kheej zoo li no ces wb muab txhoov; wb muab txhoov ua tej daim tso wb muab tso, no ces."

15. Ob nus muag txawm muab txhoov ua doj ua daim tag. Ces nkawd txawm muab ob daig mus tso rau tom nkuaj tshis ua xeem Lis, ob daig mus tso rau nram nkauj npuas ua xeem Muas, ob daig mus tso rau nram vaj ua xeem Yaj thiab xeem Vaj. Tso li ntawd txhua txhua cov xeem.

16. Ces nyob tau ob peb tag kis tom qab xwb na, ua cas tsev puv nkaus lub zos ntawd lawm hos, rau taws ncho tsuj tsawv qhov ub qhov no tuaj ntag.

17. Tus me nyuam ntawd ces yog los tsim noob neej xwb. Ua ke ntawd ces luag txawm tsim qaib tsim npua, tsim nyuj twm, nees thiab me kab me ntsaum, me nas me noog txhua txhua yam. Ces thiaj rov tsim tau noob neej los rau hauv ntiaj teb no.

12. When the sister saw this, she said, "We are really brother and sister, but these stones have come back and are lying together. Therefore we can be married, if you wish it to be so."

II. AFTER THE FLOOD, PEOPLE AGAIN

HOW HMONG CLANS GOT THEIR NAMES

13. So the brother and sister married each other and lived together as husband and wife. Later, they gave birth to a child.

14. This child was like a round smooth stone. It had neither arms nor legs. So the woman said, "What kind of a child is this, round and smooth like a stone! We will cut it to pieces and throw it away!"

15. So the two of them cut the round egg-like creature into little pieces. Then they threw the pieces in all directions. Two pieces fell on the goat house, ("nkuaj tshis", pronounced ngua chee), and these became the clan Lee. Two pieces fell in the pig pen, ("nkauj npuas", pronounced ngau mbua) and those became the clan Moua. Two pieces that landed in the garden ("vaj", pronounced va) turned into the clans Vang and Yang. In this way, they founded all the Hmong clans.

16. Within three days after that, the village was full of houses, where people were making fires and smoke was fuming through every roof.

17. But this child of theirs had not only been born to create people. At the same time, their bizarre offspring also created chickens, pigs, oxen, buffaloes and horses, as well as all other animals, insects, rodents, and birds. This is how, once more, the world was filled with living beings.

Toast to Nước Mắm*

Spirit of dragons,
life-blood of fairies,
let's drink to Nước Mắm,[1] to Nước Mắm
a toast!
Yes toast to fair Nước Mắm, the health of the nation,
who could imagine that such a creation could come
from the rotted remains of a fish? Matured
like fine wine in great vats near the seashore,
crystals of salt sparkling bright in the brine, flavor
so peerless it de-ranks the people, it's equally savored
by poor and by rich; it's the reason
the country, the people exist:

Nước Mắm còn, dân ta còn, dân ta còn, nước ta còn.[2]

It's excellent protein,[3] so Viets persist, and many
the poor are who've had to subsist on rice stretched
with Nước Mắm, on no more than this.
To persist means survival, the Vietnamese art,
that's why I insist that Nước Mắm is a part
of history, culture, Vietnamese heart. So let's drink
to Nước Mắm, and let's drink again, to the whisper
of dragons, the aura of fairies, to Nước Mắm
I offer my heart's fondest wish: That it lasts
forever, enduring, providing
hope for the hungry, ending the fighting,
extending well-being, the warmth felt well-fed ...
let's drink to Nước Mắm, beautiful Nước Mắm,
Nước Mắm is precious, Nước Mắm is peace.

* Nước mắm is a clear, salty liquid derived from fish, or occasionally other sea creatures such as crab or shrimp.

1 Vietnamese poetry can be lyrical, moody, formal, or elegant, but there has also been room for humor, and the acceptance of lowly objects as fit subjects for verse has traditionally been a distinguishing characteristic of national flavor. In the Hồng-Đức Anthology (Hồng-Đức Quốc-Âm Thi Tập, a collection of poems written by members of a "poetic club" established by King Lê-Thánh-Tông in 1495), for example, odes were written to a sewing needle, a broom, and watermelon.

2 "As long as nước mắm exists, our people exist, as long as our people exist, our country exists." I hope the Vietnamese will not think I have teased too hard. This is a paraphrase of Phạm-Quỳnh's famous statement "As long as Kiều exists, our language exists, as long as our language exists, our country exists." (Truyện Kiều còn, tiếng ta còn, tiếng ta còn, nước ta còn.) Phạm-Quỳnh was an editor and propagandist of the French era who was known for his promotion of Nguyễn-Du's poem, the Story of Kiều.

3 In 1972 I visited the US Third Field Hospital, for pre-natal care. The American doctor, on discovering my Vietnamized dietary habits said of nước mắm, "Great! That's so full of vitamins you can go ahead and drink the stuff!" Actually, it is a very strong seasoning.

Revolutionary War, American, the war in which 13 British colonies in North America won their freedom and became the United States of America. The colonies were onnecticut, Delaware, Georgia, Maryland, ..lassachusetts, New Hampshire, New Jersey, New York, North Carolina, Pennsylvania, Rhode Island, South Carolina, and Virginia.

The war began at Lexington and Concord in Massachusetts on April 19, 1775. It was not formally ended until eight years later, September 3, 1783. The fighting was not continuous, however, and there were no major battles after 1781. Compared to those of 20th-century wars, casualties were light; only 4,000 American battle deaths were recorded.

In the 1770's the 13 colonies had a population of 2,500,000—less than one-third that of Great Britain. It has been estimated that only one-third of the colonists were active patriots, a third remained loyal to Britain, and the rest were neutral. The Americans, lacking an effective national government, had no satisfactory means of raising an army and had to rely on short-term enlistments. The Continental Army never exceeded 35,000 men at any one time and usually had fewer than 10,000 men fit for fighting. They were sometimes aided by militia, but this support was often unreliable. In battle, the Americans often faced numerical odds of four to one.

The Americans had the advantage of fighting on home ground, while the British had to transport troops and supplies across 3,000 miles (4,800 km) of ocean, a voyage of two or three months. The British government, dominated by corrupt and incompetent ministers, mismanaged the war from the beginning. American military leaders were mostly amateurs, but they were able to equal and often surpass the British professionals. British troops, although better trained, disciplined, and equipped, lacked the fighting spirit of the Americans; this was especially true of the 30,000 German soldiers (mostly Hessians) hired by Great Britain.

The colonies lacked the resources to win the war without aid, but gained a powerful ally in France.

The war cost Great Britain a large part of its colonial empire, but this loss soon was offset by development of a new British empire in India, the Pacific, and Africa. Although less influential on European affairs than the French Revolution (1789), the American Revolution was nonetheless a turning point in history for it marked the beginnings of a new world power.

Early Colonial Grievances

Commerce Restricted. The policy of the British government before the Revolution was to control the commerce of the colonies for the benefit of the mother country. Various acts of Parliament, such as the Navigation Acts first enacted in the 1600's, placed restrictions on colonial trade and injured colonial commerce. Respected merchants in Massachusetts and other colonies more or less openly avoided paying the duties, and little was done for many years to stop smuggling.

In 1761 British officials planned to act drastically against smuggling. They applied for writs of assistance (general search warrants) to make it easier for them to locate

Revolutionary War, Vietnamese

By the end of the eighteenth century, the uneasy peace that had prevailed between the Trinh Lords in the North and the Nguyen Lords in the South collapsed. Large numbers of troops were ceased to surpress revolts.

The revolution began in 1773 and was led by the three Tayson brothers. Vietnam at this time had nearly completed its southern and western expansion, and had a population of roughly 10,000,000. War began in the southern colonies when the brothers Nguyen Nhoe, Nguyen Lu, and Nguyen Hue (not related to the Nguyen rulers) from the village of Tay Son, became leaders of a broadly based social uprising.

The Trinh took advantage of the Nguyen troubles and seized the southern capital of Hue. The Tayson Brothers continued fighting further south. They captured Saigon and executed the royal family. One prince, Nguyen Anh, escaped.

The Ng Tay Sons then moved north. In 1786, they took the Trinh capital. They preached justice, equality, and liberation for the people.

Meanwhile, a group of mandarins who still opposed them asked China's Manchu rulers for help. The Chinese invaded Vietnam in 1788 with two hundred thousand men. Nguyen Hue, outnumbered 2-1, repulsed them with an army of one hundred thousand men and one hundred elephants.

China's relationship to Vietnam was in several ways similar to Great Britain's relationship to America, as Alexander Woodside points out in Vietnam and the chinese model. In this part of the Tay Son revolution, some circumstances were similar to American revolution situations, in that the Vietnamese were on homeground, while the Chinese had to transport troops. Vietnam, however, had a long history of fighting Chinese dominance, while the American colonists were fighting British dominance for the first time.

Interestingly, France was in a sense an ally to participants in both revolutions. While this aid in America had positive effects, in Vietnam the result was opposite. French aid in Vietnam went to Nguyen Anh, the southern prince who had escaped, and though it was not extensive, it gave France a foothold in Vietnam. The country would spend 200 years as a colony of France, then revolt again.

Grievances

Trade had been restricted under Trinh/Nguyen rule, and Nguyen Hue, as emperor Quang Trung, relaxed these restrictions, encouraging Vietnam to take an active role in commerce. His rule was strongly nationalistic — he went so far as to replace the chinese court language with Vietnamese vernacular.

smuggled goods. This move was denounced as a violation of the right of English subjects to be protected from invasion of privacy.

Western Lands Closed. In 1763 the British under Prime Minister George Grenville decided that new policies for administering the American colonies were required. A first step concerned the vast area, west of the 13 colonies, that Great Britain had acquired from France by the French and Indian War. Several of the colonies claimed this area and planned to develop it. However, by proclamation of George III, the western lands were closed to settlement by the colonists. The stated reason was that ways had to be found to cope with hostile Indians (such as those led by Pontiac). Americans who wanted to expand westward felt cheated.

Colonial Currency Restricted. In 1764 the British government forbade the payment of debts in England in colonial currency. The issuance of such money for use in the colonies was also curtailed. This policy was a hard blow to debtors. It had the effect of increasing their burden of debt.

Quartering and Stamp Acts. Parliament in 1765 passed two acts that produced even greater resentment in the colonies. The Quartering Act required the colonies to house 10,000 British troops in public and even private buildings. The Stamp Act was a form of direct taxation of the colonists. (See STAMP ACT.)

In Boston, New York, Philadelphia, and other cities mass meetings were held in protest. It was argued that Parliament had no right to tax the colonists because they were not represented in that body. "Taxation without representation is tyranny!" became the cry.

From New Standard Encyclopedia

The peasants had also always borne a heavy burden of duties: taxes, destruction of farmland, quartering of troops, unannounced searches by officials looking for subversives or hidden grain, and had done so since early times. These conditions would wax or wane according to ruling cycles. At the time of the Tay Son revolution, however, taxes and lives lost through forced soldierhood in the struggle between the Nguyen and Trinh were particularly miserable. (Later, the French would replicate and to some extend increase these miseries, causing another revolution.)

Expansion and colonization of new land, which often served as a release for social tensions by giving peasants some hope of a better life were also curtailed. The Vietnamese really had gone south as far as they could go, and had already greatly encroached westward in Cambodia. Truce with the Cambodians was necessary during this time internal fighting.

Of these problems, however, as in colonial America, excessive taxation was the main complaint. Vietnamese did not expect representation in matters of taxation, but they did require a small amount to be left them, after taxes, for survival.

A few additional notes: Nguyen Hue, or Quang Trung, has been compared by some to General George Washington. Nguyen Hue was a brilliant military strategist, and as ruler did try to institute some reforms. They were too limited and too few. Some historians imagine a better history for Vietnam had to be lived; others are convinced that his mandarinal upbringing and environment would have eventually negated the progress. He died in 1792. Nguyen Anh, the persistant southern prince, finally prevailed and ruled Vietnamese Gia Long.

Two further ironies: In 1945 a beautiful constitution was written by the vietnamese. It borrowed, word for word, large sections from the preamble and constitution of the United States. Unfortunately, the document was used for the cause of communism. Last, when Vietnam fell to the communists despite help from the Americans, the "Peace Treaty" was signed in Paris, as the Peace Treaty which closed the American Revolutionary War against Great Britain had been.

by Nancylee Lê